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THE LIFE AND TIMES OF

JOHN SLOAN

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The Wilmington Society of the Fine Arts is indebted to all the lenders whose generosity and interest have made this exhibition possible.

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John Sloan's registered brand mark for his Sante Fe ranch.

FOREWORD

THE Wilmington Society of the Fine Arts, since its beginning with the purchase of the Howard Pyle Collection in 1912, has taken the direction of primary interest in collecting and exhibiting American Art.

The occasion for this catalogue is the exhibition we have called THE LIFE AND TIMES OF JOHN SLOAN. Timed to follow the tenth anniversary of Sloan's death, this exhibition is the occasion for the first public announcement of the gift, by Mrs. John Sloan, to this Society, of a Sloan Collection. This collection will be given over a period of years and will include Sloan's personal papers, correspondence and diaries, his library, graphic work, and paintings not only by Sloan, but some by associates, friends, and students. This collection is a reference collection, to be housed here for use, with permission, by serious students of this period of American Art History.

In this exhibition, we see his work in lettering, advertising, illustration, etching, lithography, and painting. The scope of his interests was incredibly broad, and his recording of the period in which he lived and worked provides us with much information, not only about Sloan, but many other important artists of this period.

Since the Society already houses the Samuel and Mary R. Bancroft Collection, which includes the English Pre-Raphaelite paintings and a very complete library of Pre-Raphaelite literature and manuscripts, and the Howard Pyle Collection, which also includes both paintings and a library, it is especially gratifying to house the Sloan Collection as well. Students interested in research in the period of the late 19th and early 20th Century, have quite complete source material to work with in these three collections.

We are indeed grateful to Mrs. John Sloan (Helen Farr Sloan) for her decision to deposit this collection at the Delaware Art Center, and to give it to us gradually as a permanent collection. Her unusual dedication to the care and preservation of these items and her awareness of their importance in the history of American Art have been a great contribution, not only to the Society, but also to posterity.

We are grateful also to all the lenders, listed separately, who have helped in the completeness and effectiveness of this exhibition by their generosity in letting us borrow.

ELEUTHERE I. DU PONT
President
Wilmington Society of the Fine Arts

Photo by Bernice Abbott

HELEN AND JOHN SLOAN

It is a very happy coincidence that the John Sloan Collection should find its home here in Wilmington where it adds another historical link in the museum's artistic collections, and at the same time brings back to Delaware the memory of old American families from which John Sloan inherited his talent and his faith in American traditions. Very few artists in this country (or even Europe) have so much background material which can be of value for the cultural historian. From childhood, Sloan had been trained to keep records of things which were interesting and true. He lived in a period of change, so this habit of saving letters, diaries, clippings, books, etc., now serves a useful purpose in throwing light on the generation of artists which was educated at the end of the Nineteenth Centry.

Many childhood books in Sloan's "Home Library" were illustrated by Walter Crane, a member of the Pre-Raphaelite group whose work is so well represented in the Bancroft Collection. In scrapbooks of pictures cut from magazines when he was about twelve years old, there is work by E. A. Abbey and A. B. Frost, the same illustrators who were models for Howard Pyle. These associations with the tradition of English art, preserved in the Bancroft and Pyle Collections, were so logically connected with historical materials Sloan had saved that I felt the Wilmington Society of the Fine Arts was the right institution for the Sloan Collection.

The fact that Sloan's forbears were connected with the early history of Delaware should add to the interest in the kinds of families which produce lawyers, doctors, engineers, educators, ministers and inventors, from a background of cultivated businessmen and fine craftsmen. There were some amateur artists on both sides; his father's family had been cabinetmakers for generations and his mother's family collected prints as part of their interest in publishing.

Sloan's great-grandfather, Samuel Priestley, settled in Smyrna, Delaware in 1816. He had come from Leeds, lived a few years in Belfast where he married into the Ireland family, taught school and was active in St. Peter's Church in Smyrna; and moved to Philadelphia about 1840 where he continued to be active in the paper business almost to the time of his death in 1870. The family was proud of their cousin Joseph Priestley, keeping an engraving of the famous scientist in the home, but they were fervent Episcopalians. One of Samuel's daughters married another member of the Ireland family; it was their daughter Henrietta Priestley Ireland who met James Dixon Sloan when she was teaching in Lock Haven, Pa. Like his father, John French Sloan, he was trained to be a cabinetmaker. This Scotch Presbyterian family had come to Hanover, Pa. in 1717 along with many other "scotch-irish" who had lived temporarily in Ireland on their way to America during the Stuart persecutions of Protestants. The Ireland family rather looked down on the Sloans because they were Presbyterians and because the furniture business was beginning to slump in competition with factory-made chairs and caskets. Most of the Ireland girls had been educated in Switzerland, but here was a suitor who had to give up college after his service in the Civil War because the family could not afford to send him. He was not cut out for business and did not know how to sell his inventions. But he

was a fine man of a good family, with proud memories of the soldiers, carrying the name John French, who had fought for the independence of this country time and again. (Two Sloan brothers in Hanover had married sisters of Capt. John French in the Revolutionary period. The fort at New Castle was defended by another John French in 1707, a direct ancester of Sloan's great-grandmother according to family memories. The first John French is supposed to have come from England about 1640.) John Sloan dropped his middle name when he started to paint. He said the "French" sounded romantic.

John Sloan did not intend to be an artist. The family had planned to educate him to be a dentist, until he had to leave high school at the age of sixteen to start work when his father suffered a final failure in the stationery business. They had moved to Philadelphia in 1876 when Sloan was five years old. He had been thrilled with the machinery in the Centennial Exposition, so perhaps his parents thought a career combining engineering with some profession would be suitable. In all events, Sloan worked in a book and print store where he found that he could sell his drawings and greeting cards. Later he did free lance advertising and then sought work as a regular newspaper illustrator when he found the competition with agencies like N. W. Ayer was not suited to his temperament. While studying drawing at night school, he met Robert Henri who encouraged him to start painting pictures—pictures of the people he knew and the places he knew.

When Henri tried to persuade Sloan to study abroad, Sloan made the wise decision to stay in America. He was convinced, like Ruskin, that an artist must have roots in his native land. He was also afraid of the temptations familiar in the Paris art student's life. If he had gone to England, the Ireland and Priestley families would have introduced him around; he would have lost a kind of privacy to develop his talent which he judged was necessary for himself. Years later he said that he did not have ambition to be an artist, but that he avoided various opportunities which would have led him away from doing his work. He also said, "I accomplished more than some of the others in our group because I had less talent than they did, and so I had to work harder."

While Sloan did not follow up the opportunities which his family connections might have offered and the advice which his respected friend Henri felt so important to his career—because these things were "romantic"—he did accept the romantic idea that he was an Irishman from old John Butler Yeats, the father of the poet, William Butler Yeats. This family was half English, but it made a real study of being Irish. For years Sloan tried to play the part, but he always remained a Scottish Celt in temperament: stern, rational, humorful, tender, exceedingly strict about money matters. Like many people of intense moral convictions, when he was indignant on matters of injustice he could be sentimental, gullible, and mistaken. But he was very open about his mistakes. I doubt whether his work would have been any different if he had not had this Irish notion, but he was rather relieved and really pleased when we traced his family history and found it to be quite solidly Scotch and English. In the past he had explained his crooked nose by claiming that his mother had put it in a bottle of paregoric. In a less romantic vein he said that he

inherited it from his Ramsay grandmother, and that it ran in the Cameron clan. (Which may have been a bit of family romancing.) One of his Lock Haven cousins had looked up the family records and found a provincial governor in the early days which would have entitled her to seek membership in the Colonial Dames, but she neglected to act any further. And the Ireland side of the family said they could have "had the Paisley shawl", but did not bother about it. These are things to touch upon lightly, but to keep in memory when thinking about the character formation of an artist born in the last century to a family that inherited proud traditions.

John Sloan belonged to a generation of artists and teachers who were educated as Christian humanists. One of the little books he had saved from his youth contains parallel quotations from the Bible and Shakespeare, quotations which he learned by heart at the age of twelve. He was brought up to have a sense of responsibility to the next generation. The first day I heard him teach at the Art Students League, he emphasized that he had nothing new to say "but I must say the old truths in many ways to reach different minds. The artist must be interested in truth, in goodness, in order. He must care about people more than about making art . . . Be kind to people, be gracious to them." He used the words dignity and nobility rather than beauty, but once I heard him say that an artist must have "a plan of beauty."

John Sloan believed that the artist who wanted to paint pictures to please himself should earn his independence, that he should earn the time to do his work—as an amateur. He thought it was wrong for an artist to be bitter because he had little contemporary success. He did not believe that society "owes the artist a living", but he felt that the artist should be allowed to work as he chooses in his spare time. For this reason he encouraged voluntary groups like the Society of Independent Artists which provided opportunities to exhibit for artists whose work was not fashionable. "In politics, I believe in democracy; but you cannot arrive at a just decision on questions of spiritual value by taking the vote of the majority." And so he favored art schools which provided teachers with different points of view, from conservative to modern. He was particularly interested in art schools with good classes for all kinds of crafts. "So many people are trying to paint pictures who would be much happier and better artists if they were building furniture or working in clay."

The program of the Delaware Art Center is just what Sloan talked about so often when he lectured on art. It provides a place where artists of all ages can find professional instruction. It is associated with a museum which has good collections and an excellent educational plan for loan exhibitions. This is a situation where the traditional heritage of American art can flower in a contemporary renaissance. This is a place where John Sloan would feel happy to have his spirit kept in memory.

HELEN FARR SLOAN

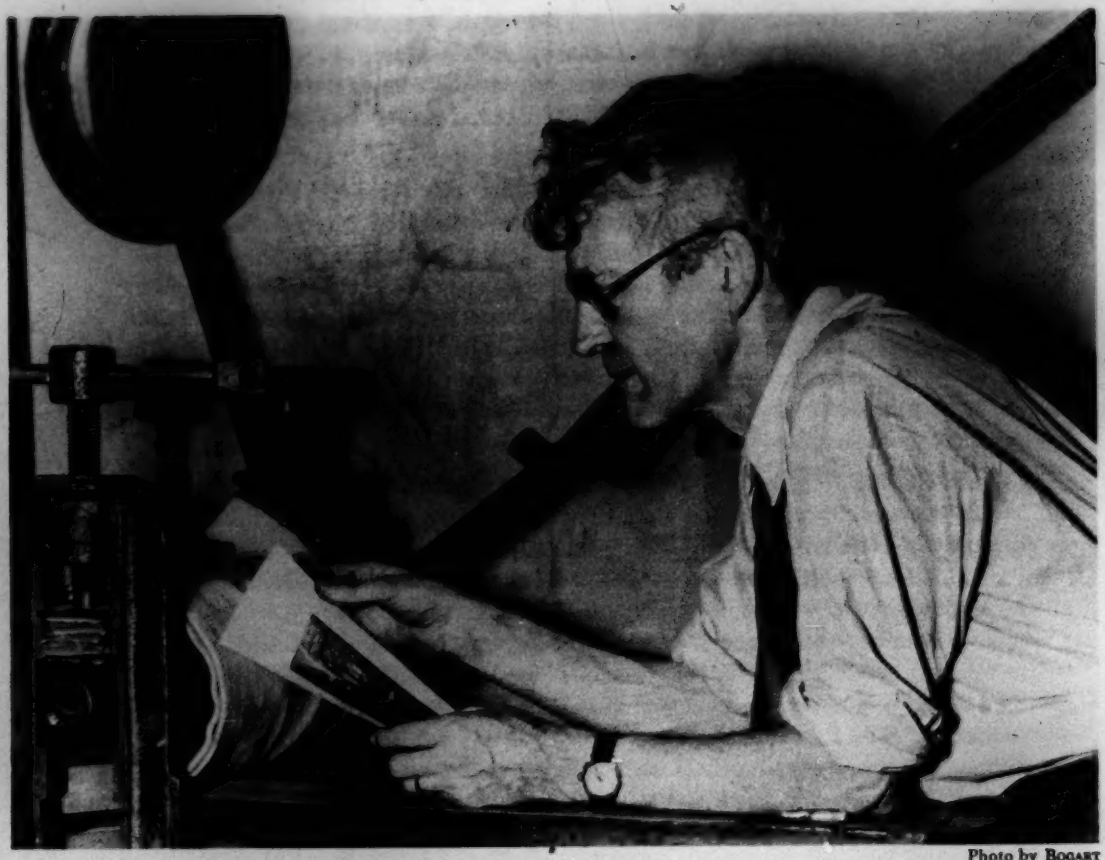

Photo by BOGART

JOHN SLOAN

JOHN SLOAN

In the summer of 1951, in his eightieth year, John Sloan lay in a hospital bed at Hanover, New Hampshire, worn from many illnesses, but with a mind as active, and creative as always. Robert Frost paid a visit and said, "I came to admire."

And now, ten years after the death of this great American artist, it is timely to pause, not only to admire the work of John Sloan, but to re-examine his life, his thoughts, and the contribution he made to American Art.

The span of the years from 1871 to 1951 saw our country pass through vital changes, both social and economic. Sloan, in painting, etching, and in his diaries, made important and thoughtful comments on those changes.

We are not specifically concerned with the work in this thesis, but rather with the man. Of course, it is really impossible to separate the two, but this is an attempt to come to an understanding of the creator, rather than to construct a critical analysis of his work, the result of his creative power. The examination of this creative power and how it was used in his life might serve a far more important purpose in this, another period of transition in American Art.

As a child, Sloan was a prodigious reader. Before the age of 18, he had read Balzac, de Maupassant, Moliere, Voltaire, Shakespeare, Flaubert, Rabalais, and was familiar, through illustration, with the work of Hogarth, Durer, Botticelli, Walter Crane, and John Leech. We see a foreshadowing of the future when, at the age of 13, he illustrated his own copy of "Treasure Island." These small illustrations were, quite naturally, halting and unsure, but none the less, show an innate talent in the use of line and a strong aptitude for "pictorial story telling."

Throughout his life, Sloan detested photographic representation and concern with only the surface appearance of things. He was instinctively concerned with reality and realism in the truest sense. In this he seems to be completely American and, particularly, a true descendant of the great American artists of the lower Delaware Valley. From the time of Hesselius and the Peales, to the present with Andrew Wyeth and others, we are aware of the strong thread of realism in their painting. Not photographic, and not always completely apparent to the eye, the very essence of the work is concerned with the realities of the artists' world rather than with abstract ideas; the form and meaning of real things experienced and stated in the personal style of each individual artist. It has been said many times and in many places, that art is always the personal reaction of the artist to his world in his time. To be really good, it then must be completely honest, sensitive, personal, and creative.

From his childhood, Sloan seems to have been an unusually sensitive and perceptive person. In this he had much family help. His great uncle, Alexander Priestley, had a large collection of prints by Hogarth, Cruikshank, and others which he often showed Sloan. As he progressed from his early "Treasure Island" illustrations, through the early etchings, newspaper drawings, until in 1897, he was encouraged by Henri to paint seriously, there seems to have been some inner compulsion that directed him toward this form of expression. He had to go to work at the age of 16 to

help support his family, but there were many things he could have turned to rather than art. Although he himself did not, in the beginning or for a long time, think of himself as an artist, each thing that he did added to the foundation of his art career. The mere fact that in 1888, at the age of 17, he taught himself to etch from Hamilon's Etcher's Handbook, seems to establish this strong urge to express himself graphically. Certainly, he had no one guiding him toward a career in this field and there was no place in Philadelphia at that time where a young man could get instruction in graphic art. It would then seem obvious that there was a strong personal compulsion to achieve competency in this field. Sloan worked very hard and success in his etchings did not come easily. His first efforts were copies after Rembrandt which he sold at Porter and Coates. His later achievements attest to the fact that these etchings were created from the very fibre of his being and as the result of intensive study and work, as all good art must be. Even though he was, before his death, considered the dean of American etchers, Sloan's genius in the use of line has not yet been sufficiently appreciated. From 1888 until 1901, Sloan worked hard at perfecting his etching technique.

In 1893, he developed a close friendship with Robert Henri which was to last for many years and was an important influence in his life. In the early stages of Sloan's painting, the Henri influence on his style is, of course, apparent, but there was also Manet, Hals, and Velasquez. However, it was not in Sloan to be an eclectic or surface painter, and he continued throughout his life to be an experimenter and searcher for his own personal style so that, even in his failures, one can see clearly his creative mind at work. In 1899, Henri sent him a set of lithographs from Charivari. This work of Daumier had a great influence on Sloan's style in the variety of composition and design. Sloan purposely never went to Europe but he respected and studied the work of many European painters. He never copied technique but, what he learned from them, he used in developing his own thoroughly American style.

In 1901, Sloan began work on a series of 53 etchings for illustrations for the novels of Charles Paul de Kock. This work was to establish him as an etcher. In 1905, he began his series of city-life etchings. During this period Sloan was producing some of his finest paintings, but the main source of his income continued to be his weekly puzzles for the Philadelphia Press. Two sets of etchings were sold in 1906; his first real painting sale came in 1913 with the purchase of NUDE IN A GREEN SCARF by Dr. Albert C. Barnes. Not until 1943 did Sloan begin to sell enough work to live on the proceeds. After 1910, Sloan gave up the puzzles for the Press and began to depend on illustration for his income. Some of his finest black and white work was done for these illustrations and much of the time went far beyond the requirements of illustrations and was, in reality, fine art.

Although Sloan taught composition at the Charcoal Club in Philadelphia in 1893, and substituted for Henri in the New York School of Art in 1906, his first real and prolonged experience in teaching came in 1907 when he taught at the Pittsburgh Art Students League. By 1916, teaching began to replace illustration as his source of income. Of his teaching, Sloan said, "If I am useful as a teacher, it is

because I have dug into my own work. Teaching lashes me into a state of consciousness; I find myself trying to prove in my work some of the things I dig out of my sub-conscious to pass on to others."

Sloan was never a deeply religious man in the usually accepted sense of the word. In spite of his strong Church of England background, he gradually withdrew from the church itself. However, he was always deeply concerned with the human race and his attitudes were truly Christian. It is probably this great concern for humanity that led him to his interest in the early social reforms from 1904 on, and it was certainly the foundation of his interest in painting his pictures of city life, and in the biting comments he made in his cartoons and etchings on the evils of the period. His concern with the human race, not an interest in politics, led him to join the Socialist Party. As the Party gradually became more and more politically aggressive, and its aims (in Sloan's mind) became distorted, Sloan withdrew and finally resigned from the Party in 1914. He never, throughout his life, lost his concern with, and interest in, people and their welfare.

With Henri's encouragement toward serious painting, Sloan first did many portraits, but turned toward city pictures as a subject of interest to him. For several years, he found this subject the most fascinating, but at the same time did many beautiful landscapes. About 1912, Sloan began to work more and more from the figure from a different point of view than in the early portraits, and began to produce fewer of the city pictures for which he had become well known. His work became more and more concerned with the study of form, line, color, and purely aesthetic problems. The modern painters he saw at Stieglitz 291 and in the Armory Show of 1913 interested him greatly. He said, "The ultra-modern movement is a medicine for the disease of imitating appearances." ". . . ultra-modern art is simply a return to the technique of art, the use of symbols, graphic devices for things . . ." For himself, however, he always believed strongly in realism, and he felt that "work which is purely non-representational loses some of the texture of life." He further stated, "Students cannot have too much training in cubism, but there has to be an interest in life before the work takes on a healthy creative vigor." Although Sloan never painted abstractly, he understood abstraction. He painted only in the style which was his, and therein lies the complete honesty of his work. He was an artist creating always in his own terms of expression. Had those terms been abstract, he would have painted abstractly. His interest was always good painting, in whatever style it appeared, and in the complete honesty and integrity of the artist. Probably, it was Sloan's open mindedness to ideas and his great variety of interests that were the key to his greatness. From the shy boy who read widely and who also showed the tendency to broadness of interest, to the tough, sometimes acid, commentor on his times, Sloan's life was never static. Even though it was never easy and there were many times of adversity and discouragement which would have been enough to destroy the stimulus of any strong man, Sloan never lost his zest for living to the very last moment. Characteristically, he was much concerned with painting problems a few hours before he was taken to the hospital for the last time.

And so, we present John Sloan, the man, distinguished figure in American Art of the 20th Century. The breadth of his influence is hard to assay; the men he knew and worked with, the countless students he touched in the years at the Art Students League, the individual artists he encouraged, and the wide influence he exerted as president of the Society of Independent Artists from 1918 through 1944, have been the avenues of the influence of this great American artist.

The collection which Mrs. Sloan has deposited at the Delaware Art Center to be given to the Wilmington Society of the Fine Arts is much more than an art collection. It is a well documented cultural history of the period. We will also maintain a complete photographic and card index record of the works of John Sloan. The library, correspondence, notes, and diaries give a warm and intimate picture of the man. They also give us vivid descriptions of his many friends and associates. After many months of conversations with Mrs. Sloan, some friends who knew him personally, and reading his written words in letters, notes, and diaries, I feel almost as though I knew the man himself. His sensitivity, vitality and zest for life is revealed in his written words as much as in his work. It has been a rewarding experience to work with this collection.

Bruce St. John
Director—Delaware Art Center
Curator—John Sloan Collection

A CHRONOLOGY

1871 Born Lock Haven, Pennsylvania on August 2nd.

1876 Moved to Philadelphia and attended Philadelphia Central High School.

1887 Began work at Porter and Coates, booksellers and fine print dealers.

1888 Taught himself to etch with *The Etcher's Handbook* by Philip Gilbert Hamilton.

1890 Went to work for A. Edward Newton designing novelties, calendars, etc. Joined night freehand drawing class at Spring Garden Institute.

1891 Began as free lance artist doing novelties, advertisements, lettering certificates and diplomas.

1892 Began work in the Art Department of the *Philadelphia Inquirer*. Shared studio at 705 Walnut Street with Joe Laub. Entered a class (cast drawing) at the Pennsylvania Academy of the Fine Arts under Anshutz. First met Robert Henri through Charles Grafly.

1893 Helped found Charcoal Club, a brief (five months) breakaway from the Academy. With Laub, rented Henri's Studio at 806 Walnut Street.

1894 First public recognition of illustrations and poster style came from the *Inland Printer*, a technical magazine, and the *Chicago Chap Book*.

1895 Started to work for the *Philadelphia Press* on the Sunday Supplement staff.

1897 Began to paint seriously, inspired by Henri, mainly portraits.

1898 Began to paint Philadelphia city scenes. Spent a brief trial period in New York but returned to work on the *Press*. Met Anna M. (Dolly) Wall.

1900 Included for the first time in the Pennsylvania Academy Annual. Also exhibit in the Carnegie Institute and the Art Institute of Chicago.

1901 Began first major work in etchings, 53 plates for illustrations for a deluxe edition of the novels of Charles Paul de Kock. Married Anna M. Wall (Dolly) on August 5.

1903 Left *Philadelphia Press* Art Department but continued making "word charade" puzzles for the *Press* which he continued to do through 1910.

1904 Moved to New York in April.

1905 Began series of ten city-life etchings.

1907 Instructor at the Pittsburgh Art Students League in October, November, until December 6. Mother died August 28.

1908 February, exhibition of the "Eight" at the Macbeth Gallery. In May began to make lithographs. Met and became a friend of John Butler Yeats, the father of the poet William Butler Yeats. Introduced to the Maratta Color System by Henri.

1910 April, 1910, Exhibition of Independent Artists. Joined Socialist Party.

1911 Beginning of MacDowell Club Exhibitions.

1912 Began as acting art editor of the Masses.

1913 Represented by seven paintings in the Armory Show. First real sale of painting, NUDE IN THE GREEN SCARF, to Dr. Albert C. Barnes.

1914 Resigned from the Socialist Party and stopped contributing to the *Masses*. First summer at Gloucester, Massachusetts.

1915 Received Bronze Medal for an etching at the San Francisco Pan-Pacific International Exposition. First met Mrs. Gertrude Vanderbilt Whitney

1916 First one-man exhibition at the Whitney Studio January 26 to February 6. Began long-time association with the Kraushaar Gallery. One man exhibition at Hudson Guild. Taught privately at Gloucester during the summer and then at the Art Students League.

1917 Hung the first exhibition of the Society of Independent Artists at the Grand Central Palace. Father died. First one-man show at Kraushaar's March 19-April 7.

1918 Made president of the Society of Independent Artists.

1920 Bought house in Santa Fe where he spent four months each year except 1933 and 1951.

1921 First sale of a painting to a museum: DUST STORM to the Metropolitan Museum of Art.

1922 Death of John Butler Yeats, his close friend.

1928 Began new technique, underpainting and glazing. Subject matter now includes more single figure pieces.

1929 Elected to the National Institute of Arts and Letters. Substituted tempera for oil underpainting and began using linework superimposed over glazes. Death of Robert Henri.

1930 Received Carroll H. Beck Gold Medal for his VAGIS THE SCULPTOR at the Pennsylvania Academy.

1931 Made Honorary Member and elected president of the Art Students League.

1932 Joined staff of Ecole d'Arte (Archipenko's School) and taught drawing and painting there until February, 1933. Resigned as president of the Art Students League. President, Exposition of Indian Tribal Arts.

1933 Refused the invitation to Moscow by the American Section of the International Bureau of Revolutionary Artists.

1934 Elected head of the George Luks School by the students and executors and taught there until May, 1935. Treasurer, Artists and Writers Dinner Club.

1935 Returned to Art Students League and continued to teach there until 1937.

1937 Made the plates for the illustrations for Maugham's *Of Human Bondage*.

1938 Retrospective exhibition at the Addison Gallery of American Art.

1941 Testimonal dinner at Petitpas' by the directors of the Society of Independent Artists in celebration of its 25th Anniversary and Sloan's 24th as president.

1942 Received first prize of $500 for the etching, FIFTH AVENUE, 1909 in the exhibition called Artists For Victory. Elected to the Academy of Arts and Letters.

1943 Death of Dolly Sloan on May 4.

1944 Married Helen Farr on February 5, a pupil and long time friend of the Sloans.

1945 Twenty-two paintings, some etchings and lithographs in the Artists of the Philadelphia Press exhibition at the Philadelphia Museum of Art.

1946 Seventy-fifth Anniversary Exhibition at Dartmouth College.

1948 Retrospective exhibition at the Kraushaar Gallery.

1950 Awarded the Gold Medal for painting by the American Academy of Arts and Letters. Elected to the American Academy of Arts and Sciences.

1951 Died on September 7, after an operation, at Hanover, New Hampshire.

1952 Retrospective Exhibition at the Whitney Museum of American Art which had been selected before his death.

CATALOG

PAINTINGS, ETCHINGS, AND DRAWINGS

BY JOHN SLOAN, THE EIGHT, FRIENDS, STUDENTS, AND ASSOCIATES

DELAWARE ART CENTER, WILMINGTON, DELAWARE

SEPTEMBER 22 THROUGH OCTOBER 29

1961

PAINTINGS BY JOHN SLOAN

1. SELF PORTRAIT
WATERCOLOR—8¾x5¼—1888
John Sloan Collection

2. SELF PORTRAIT
OIL—14x12—1890
John Sloan Collection

3. LANDSCAPE
WATERCOLOR—7¼x10¼—1892
John Sloan Collection

4. SCHUYLKILL RIVER
OIL—24x32—1900
Kraushaar Galleries

5. MOTHER
OIL—20x14—1901
John Sloan Collection

6. RATHSKELLER, PHILADELPHIA
OIL—35½x27¼—1901
Cleveland Museum of Art

7. MY FATHER
OIL—36¼x27¼—1903
John Sloan Collection

8. THE PICNIC GROUND
OIL—24x36—1906
Whitney Museum of American Art

9. GRAY AND BRASS
OIL—22x27—1907
Lincoln Isham

10. DOLLY WITH BLACK BOW
OIL—32x26—1907
Whitney Museum of American Art
Gift of Miss Amelia White

11. COYTESVILLE ON THE PALISADES
OIL—8¾x10¼—1908
Wilmington Society of the Fine Arts

12. SELF PORTRAIT
OIL—37¾x24¼—1909
John Sloan Collection

13. SCRUBWOMEN IN THE OLD ASTOR LIBRARY
OIL—32x26—1910
Munson-Williams-Proctor Institute

14. SUNDAY, GIRLS DRYING THEIR HAIR
OIL—25½x31¾—1912
Addison Gallery of American Art

15. CARMINE THEATRE
OIL—26x31¾—1912
Joseph H. Hirshhorn

16. McSORLEY'S BACK ROOM
OIL—26x32—1912
Dartmouth College

17. DOLLY IN THE BIG TREE
OIL—20x24—1914
John Sloan Collection

18. FROM SCHOOL HOUSE HILL
OIL—20x24—1914
Kraushaar Galleries

19. SUN AND WIND ON THE ROOF
OIL—24x20—1915
Randolph-Macon Woman's College

20. GLOUCESTER HARBOR
OIL—26x32—1916
Kraushaar Galleries

21. HILL, MAIN STREET, GLOUCESTER
OIL—26x32—1916
Parrish Art Museum

22. HORACE TRAUBEL
OIL—32x26—1916
Kraushaar Galleries

23. GLOUCESTER TROLLEY
OIL—26x32—1917
Canajoharie Library and Art Museum

24. BLEECKER STREET, SATURDAY NIGHT
OIL—26x32—1918
International Business Machines Collection

25. BLONDE NUDE WITH ROSE SCARF
OIL—24x20—1918
Kraushaar Galleries

26. HOTEL DANCE, SANTA FE
OIL—20x24—1919
Kraushaar Galleries

**All unframed sizes are given height-width.*

27. JULIANA FORCE
OIL—32x26—1919
Kraushaar Galleries

28. ROMANY MARYE
OIL—24x20—1920
Whitney Museum of American Art

29. CITY FROM GREENWICH VILLAGE
OIL—26x34⅛—1922
Estate of John Sloan

30. JEFFERSON MARKET, SIXTH AVENUE
OIL—32x26—1922
Pennsylvania Academy of the Fine Arts

31. TRAVELING CARNIVAL
OIL—30⅛x36⅛—1924
Mrs. Cyrus McCormick

32. DOLLY WITH MANTILLA
OIL—24x20—1925
Estate of John Sloan

33. THE WHITE WAY
OIL—30x32—1926
Philadelphia Museum of Art

34. NUDE GLANCING BACK
OIL—32x26—1926
Miss Ruth Martin

35. CHAMA RUNNING RED
OIL—30x40—1927
Miss Ruth Martin

36. LAFAYETTE HOTEL
OIL—30⅛x36⅛—1927
Metropolitan Museum of Art*

37. SPRING, WASHINGTON SQUARE
OIL—30x36—1928 & 48
Kraushaar Galleries

38. McSORLEY'S AT HOME
OIL—30⅛x40⅛—1928
Miss Ruth Martin

39. McSORLEY'S CATS
OIL—35⅛x45⅛—1929
Estate of John Sloan

**Gift of friends of John Sloan, 1928*

40. CHRISTIAN SOLDIERS, SANTA FE
OIL—34x24—1930
Kraushaar Galleries

41. VAGIS, THE SCULPTOR
OIL—24x30—1930
Estate of John Sloan

42. KOSHARE IN THE DUST
OIL—20x26—1932
Kraushaar Galleries

43. NUDE ON NAVAJO BLANKET
OIL—24x48—1933
Kraushaar Galleries

44. NAT SMOLIN
OIL—24x20—1934
Kraushaar Galleries

45. SEA FOOD
OIL—24x20⅛—1934
Kraushaar Galleries

46. NUDE AND NINE APPLES
OIL—24x30—1937
Whitney Museum of American Art

47. A ROOF IN CHELSEA
OIL—20x26—1940 & 51
Dartmouth College

48. JEANNE DUBINSKY
OIL—30x24—1940 & 42
Kraushaar Galleries

49. RIDERS IN THE HILLS
OIL—19⅛x20—1946
Whitney Museum of American Art
Gift of Mrs. John Sloan

50. EXPLORING THE UNSOLD
OIL—23⅞x20—1947
Kraushaar Galleries

51. TEA FOR ONE (HELEN)
OIL—32x26—1948
Estate of John Sloan

52. THE NECKLACE
OIL—30⅛x26—1951
Estate of John Sloan

PAINTINGS BY THE EIGHT

53. BOYS SLIDING
OIL—WILLIAM GLACKENS—*c.* 1900
Wilmington Society of the Fine Arts

54. LITTLE GIRL OF THE SOUTHWEST
OIL—ROBERT HENRI
Wilmington Society of the Fine Arts

55. EVICTION
PASTEL—EVERETT SHINN
Wilmington Society of the Fine Arts

56. BRITTANY COAST
OIL—MAURICE PRENDERGAST
Mr. and Mrs. Hugh C. Wallace

57. AUGUST EVENING
OIL—ARTHUR B. DAVIES
Wilmington Society of the Fine Arts

58. BEGGAR WOMAN
OIL—GEORGE LUKS
Mr. and Mrs. M. P. Potamkin

59. SUMMER IDYLL
OIL—ERNEST LAWSON
Mr. Titus C. Geesey

DRAWINGS BY JOHN SLOAN

60. STONE BRIDGE
3½x5¼—1888
John Sloan Collection

61. WORKING MEN
6½x9¼—1890
John Sloan Collection

62. NIGHT ON THE BOARDWALK
12½x6¾—1894
John Sloan Collection

63. UNFINISHED POSTER
9x12½—1893
John Sloan Collection

64. MOTHER
7x5½—1894
John Sloan Collection

65. MY DAD
7x3¾—1906
John Sloan Collection

66. BALL AT THE ACADEMY
10x12½—1894
Kraushaar Galleries

67. SKETCH OF HENRI, to help with the Memory Plate
11x6½—1906
John Sloan Collection

68. ASHCAN
5x6½—1908
John Sloan Collection

69. TWO LADIES
6x3—1910
John Sloan Collection

70. THERE, LITTLE FELLOW
Illustration for "In the Studio"
8⅞x12⅞—1903
Wilmington Society of the Fine Arts

71. DRAWING FOR WOMAN'S WORK
7½x9—1911
John Sloan Collection

72. THE UNEMPLOYED—
for *The Masses*
19x28—1914
Kraushaar Galleries

73. REVERENCE—
for *The Masses*
17x14—1914
Kraushaar Galleries

74. MAN WITH REVOLVER
16x15½—1923
Kraushaar Galleries

75. RECLINING NUDE
9x12—1931
John Sloan Collection

76. HELEN AT SINAGUA
8½x6—1944
John Sloan Collection

77. STANDING NUDE
16x8—1951
John Sloan Collection

ETCHINGS BY JOHN SLOAN

78. HEAD
(After Rembrandt, the first etching)
4¼x3¼—1888
Philadelphia Museum of Art

79. MARIANNA SLOAN
2¾x2¾—1888
John Sloan Collection

80. WESTMINSTER ABBEY
West Front
4⅞x3¼—1891
John Sloan Collection

81. SCHUYLKILL RIVER
8¼x5¼—1894
Philadelphia Museum of Art

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82. POOR BIDORS
"M. DUPONT"—4⅛x3⅛—1902
John Sloan Collection

83. COUSIN BROUILLARD
in color
"THE GOGO FAMILY"—6x3—1903
John Sloan Collection

84. MONSIEUR BELLEQUEUE
"JEAN"—5⅞x2½—1903
John Sloan Collection

85. SLEEP WALKER AND HYPNOTIST
"FRERE JACQUE"—4⅛x3⅛—1903
John Sloan Collection

86. DE KOCK'S STUDY, PARIS
"MEMOIRS"—3⅛x5½—1903
John Sloan Collection

87. MLLE. ZIZI FEINTS AT FAINTING
"THE FLOWER GIRL"—3¾x5½—1904
John Sloan Collection

88. THE BOAR HUNT
"MADAM PANTALON"—3¾x5⅛—1904
John Sloan Collection

89. DODICHET'S DEBUT A FAILURE
"ADHEMAR"—3¾x5½—1904
John Sloan Collection

90. ANDRE & PIERRE, LITTLE SAVOYARDS
"ANDRE THE SAVOYARD"—5⅛x2⅛—1904
John Sloan Collection

91. CHERAMI EATS, AUGUSTE WRITES
"CHERAMI"—5x3⅞—1905
John Sloan Collection

Numbers 82 through 91 are illustrations for the novels by Charles de Kock.

92. GIRL SEATED
Philadelphia Museum of Art
DRYPOINT—7x5—1903

93. ROBERT HENRI
6¾x4⅓—1903
John Sloan Collection

94. THE SHOW CASE
5x7—1905
John Sloan Collection

95. FIFTH AVENUE CRITICS
5x7—1905
John Sloan Collection

96. ROOF, SUMMER NIGHT
5¼x7—1906
John Sloan Collection

97. MOTHER
9x7½—1906
a. Working Proof
b. Working Proof
c. Final State
John Sloan Collection

98. MEMORY
7½x9—1906
a. First State
b. Second State
c. Final
John Sloan Collection

99. COPYISTS AT THE METROPOLITAN MUSEUM
7½x9—1909
Philadelphia Museum of Art

100. THE PICTURE BUYER
5¼x7—1911
John Sloan Collection

101. ANSCHUTZ ON ANATOMY
7½x9—1912
John Sloan Collection

102. GIRL IN KIMONA
4x5⅓—1913
Philadelphia Museum of Art

103. BARBER SHOP
AQUATINT—10⅛x12⅛—1915
Philadelphia Museum of Art

104. McSORLEY'S BACK ROOM
5¼x7⅛—1916
John Sloan Collection

105. ARCH CONSPIRATORS
4¼x6—1917
John Sloan Collection

106. BOYS SLEDDING
5¼x7⅛—1920
Philadelphia Museum of Art

107. DRAGON OF THE RIO GRANDE
2¼x5¼—1922
Philadelphia Museum of Art

108. SIXTH AVENUE, GREENWICH VILLAGE
5x7—1923
Philadelphia Museum of Art

109. BUSES IN WASHINGTON SQUARE
8x10—1925
John Sloan Collection

110. KRAUSHAAR'S
4x5—1926
Philadelphia Museum of Art

111. DOLLY
4⅜x3—1929
John Sloan Collection

112. LONG PRONE NUDE
4¼x12¾—1931
John Sloan Collection

113. NUDE FORESHORTENED
7x5—1933
Philadelphia Museum of Art

114. ROMANY MARYE IN CHRISTOPHER STREET
6x8—1936
John Sloan Collection

115. SIXTEEN ILLUSTRATIONS TO MAUGHAM'S *OF HUMAN BONDAGE*
6x4—1937
John Sloan Collection

116. A THIRST FOR ART
4x6—1938
John Sloan Collection

117. THEIR APPOINTED ROUNDS
MEZZOTINT—5½x7—1939
Philadelphia Museum of Art

118. SUNBATHERS ON THE ROOF
6x7—1941
Philadelphia Museum of Art

119. THE WAKE ON THE FERRY
5x7—1949
Philadelphia Museum of Art

LITHOGRAPHS BY JOHN SLOAN

120. GOLDFISH
10½x14—1905
Philadelphia Museum of Art

121. SIXTH AVENUE AND THIRTIETH STREET
14x11—1908
Philadelphia Museum of Art

122. MOTHER OF THE FIRST KING
14⅞x18¼—1908
Philadelphia Museum of Art

123. PING PONG PHOTOGRAPHERS
9x6¼—1908
Philadelphia Museum of Art

124. AMATEUR LITHOGRAPHERS
19x15¼—1908
Philadelphia Museum of Art

125. THE LUSITANIA IN DOCK
14⅜x14¼—1908
Philadelphia Museum of Art

126. SATURDAY AFTERNOON ON THE ROOF
10⅞x13—1919
Philadelphia Museum of Art

127. SNAKE DANCE
12¾x9¼—1921
Philadelphia Museum of Art

128. SUNDAY, DRYING THEIR HAIR ON THE ROOF
7⅛x9¼—1923
Philadelphia Museum of Art

129. SHINE, WASHINGTON SQUARE
7¾x9—1923
Philadelphia Museum of Art

WORK BY SOME FRIENDS, STUDENTS, AND ASSOCIATES

130. JOHN SLOAN LECTURE
ETCHING
Peggy Bacon

131. RECLINING NUDE
OIL
A. S. Baylinson

132. LADY WITH PARASOL
ETCHING
Gifford Beal

133. SUMMER SURF
OIL
George Bellows

134. THE ADAGIO
OIL
Louis Bosa

135. PORTRAIT OF JOHN SLOAN
OIL
Randall Davey

136. SEVENTH AVENUE
MONOTYPE
Stuart Davis

137. NUDIST NEIGHBORS
OIL
Philip Evergood

138. CASTING FOR CHARACTER
LITHOGRAPH
Don Freeman

139. BUFFALO AND DEER DANCE
WATERCOLOR
Ma Pe Wi

140. STREET SCENE
OIL
J. W. Morrice

141. MESCALERO APACHE DEVIL DANCE
LITHOGRAPH
Ira Moskowitz

142. WOMAN WITH DOG
WATERCOLOR
Ethel Myers

143. PARK BENCH
DRAWING
Jerome Myers

144. BIRD STORE
WATERCOLOR
James Preston

145. THREE FIGURES
LITHOGRAPH
Boardman Robinson

146. JOHN SLOAN PAINTING
OIL
Helen Farr Sloan

147. FREIGHT YARD
PASTEL
Marianna Sloan

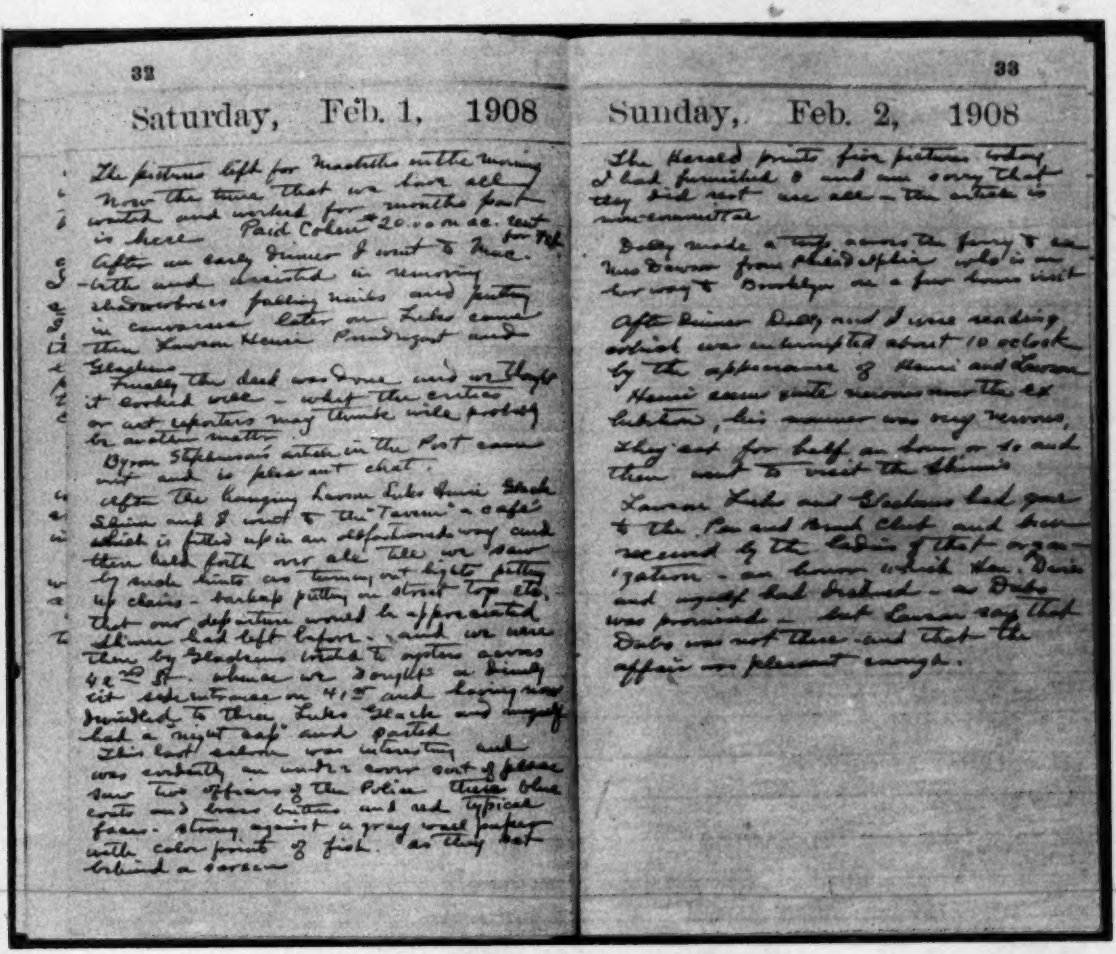
148. HALLOWEEN
OIL
Will Shuster

149. YOUNG GIRL
OIL
Moses Soyer

150. HUDSON RIVER SHORE
ETCHING
Harry Wickey

151. DOLLY AND JOHN SLOAN
DRAWING
John Butler Yeats

Number 133 from collection of Wilmington Society of the Fine Arts, gift of the Friends of the Art Center; all others 130 through 151 are from the John Sloan Collection.



32

Saturday, Feb. 1, 1908

The pictures left for Macbeth in the morning
Now the time that we have all
waited and worked for months past
is here Paid Colen $20.00 on ac. rent for Feb.
After an early dinner I went to Mac.
with and assisted in removing
shadowboxes folding mats and putting
in canvasses later on Luks came
then Lawson Henri Prendergast and
Gleghorn
Finally the deal was done and we thought
it looked well - what the critics
or art reporters may think will probably
be another matter
Byron Stephenson's article in the Post came
out and is pleasant chat.
After the hanging Lawson Luks Henri Slack
Shinn and I went to the "Tavern" a café
which is fitted up in an old fashioned way and
then held forth we all like we saw
by smoke hints are turning out lights putting
up chairs - turkey putting on street lights etc.
that our departure would be appreciated
Shinn had left before - and we were
then by Gleghorn invited to oysters across
42nd St. Shinn we Douglas a dimly
cit. subterranean on 41st and having nice
friendly to them Luks Slack and myself
had a night cap and parted
This last exhibit was interesting and
was evidently an entire cross cut of place
saw two officers of the Police their blue
coats and brass buttons and red typical
faces - shining against a gray wall paper
with color print of fish as they sat
behind a screen

33

Sunday, Feb. 2, 1908

The Herald prints five pictures today
I had furnished 6 and am sorry that
they did not use all - the article is
unexceptional
Dolly made a trip across the ferry & saw
Mrs Davis from Philadelphia who is on
her way to Brooklyn on a few days visit
After Dinner Dolly and I were reading
when we were interrupted about 10 o'clock
by the appearance of Henri and Lawson
Henri seems quite nervous over the Art
Jubilee, his manner was very nervous,
they sat for half an hour or so and
then went to visit the Shinns
Lawson Luks and Gleghorn had gone
to the Pen and Brush Club and been
received by the Ladies of that organ-
ization - an hour which Mrs. Davis
and myself had declined - as Dolly
was promised - but Lawson says that
Dolly was not there and that the
affair was pleasant enough.

PAGES FROM JOHN SLOAN'S DIARY

SELF PORTRAIT

OIL, 1890

(2)

LANDSCAPE

WATERCOLOR, 1892

(3)

SCHUYLKILL RIVER

OIL, 1900

(4)

GRAY AND BRASS

OIL, 1907

(9)

DOLLY WITH BLACK BOW

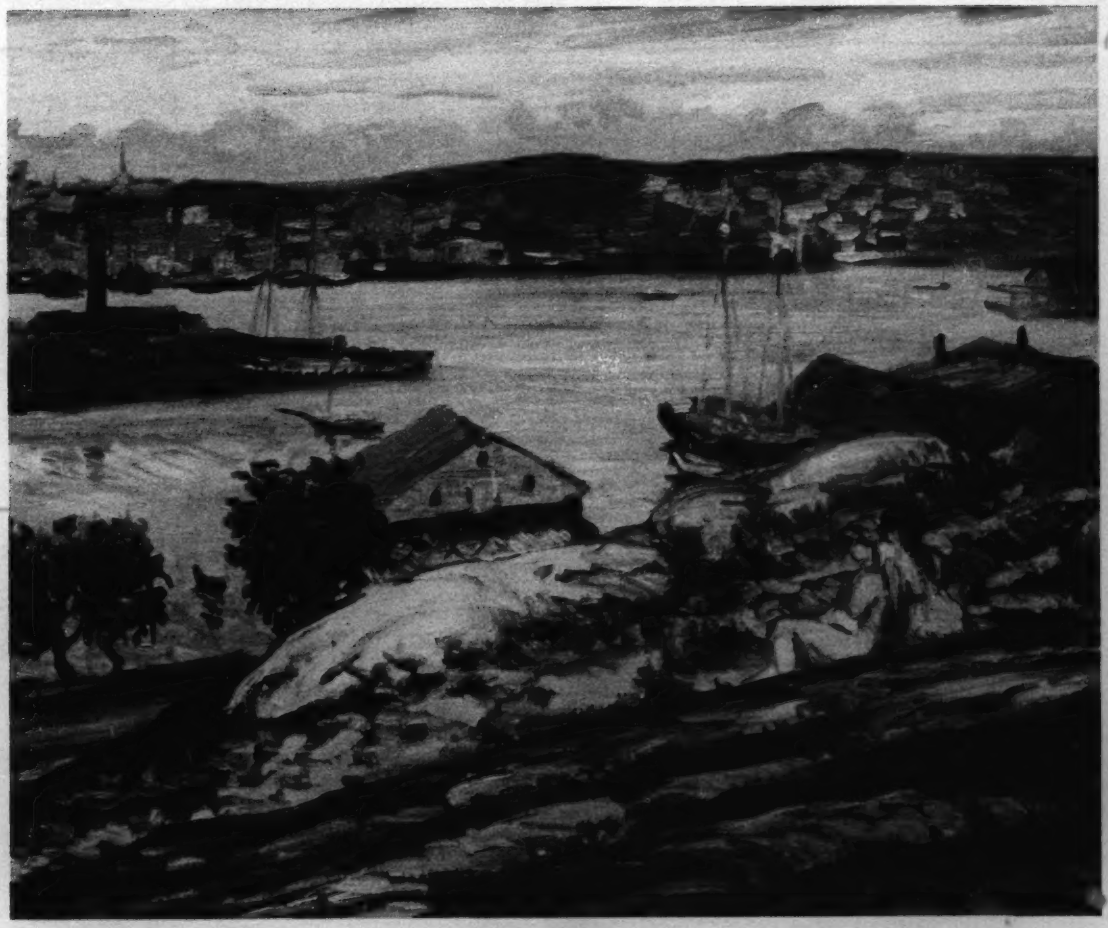
OIL, 1907

(10)

COYTESVILLE ON THE PALISADES

OIL, 1908

(11)



FROM SCHOOLHOUSE HILL

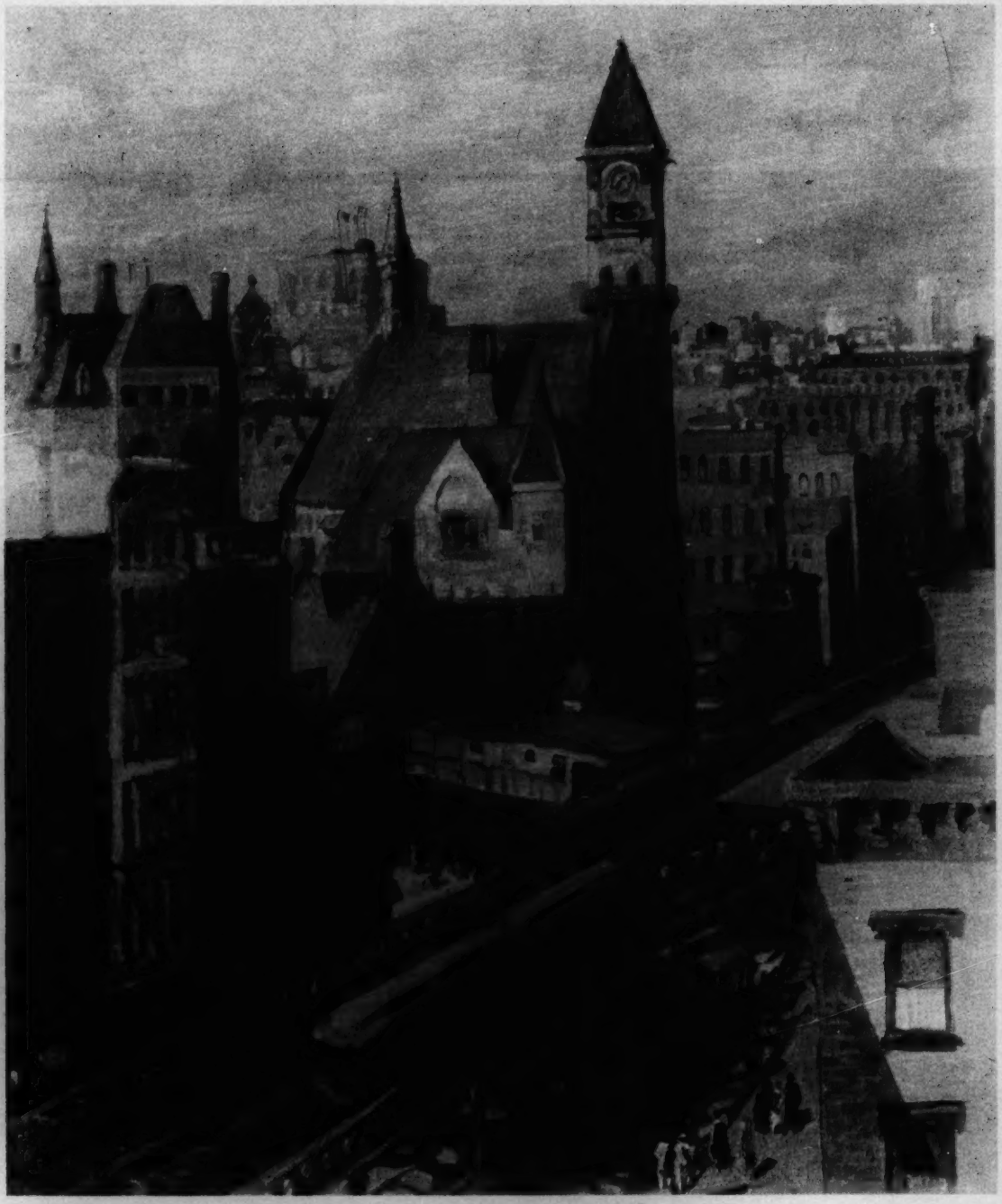
OIL, 1914

(18)

JULIANA FORCE

OIL, 1919

(27)



JEFFERSON MARKET, SIXTH AVENUE

OIL, 1922

(30)

CITY FROM GREENWICH VILLAGE

OIL, 1922

(29)

CHAMA RUNNING RED

OIL, 1927

(35)

McSORLEY'S CATS

OIL, 1929

(39)

VAGIS THE SCULPTOR

OIL, 1930

(41)

CHRISTIAN SOLDIERS, SANTA FE

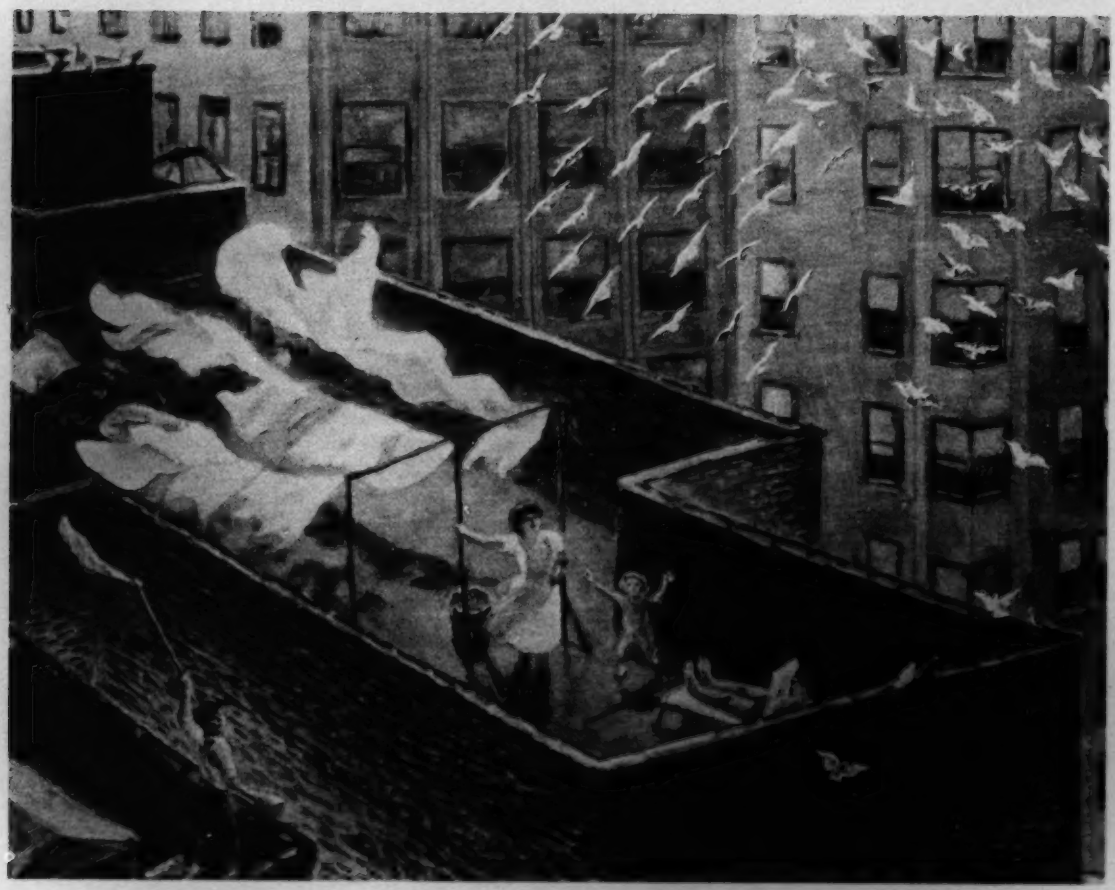
OIL, 1930

(40)

NUDE ON A NAVAJO BLANKET

OIL, 1933

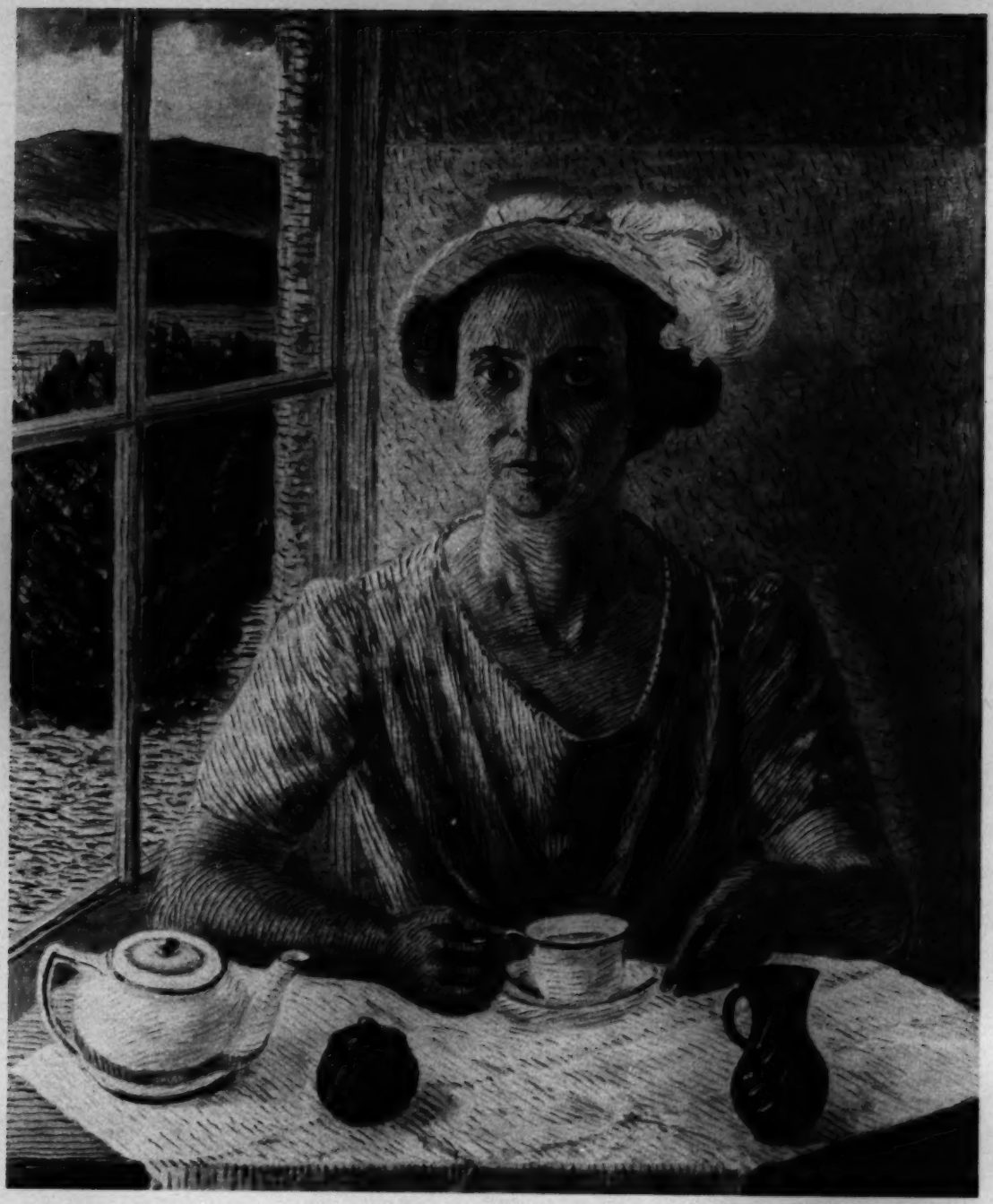
(43)



A ROOF IN CHELSEA

OIL, 1940 & 51

(47)



TEA FOR ONE (HELEN)

OIL, 1948

(51)

STONE BRIDGE

DRAWING, 1888

(60)

MOTHER
DRAWING, 1894
(64)

MY DAD
DRAWING, 1906
(65)

SLEEPWALKER AND HYPNOTIST

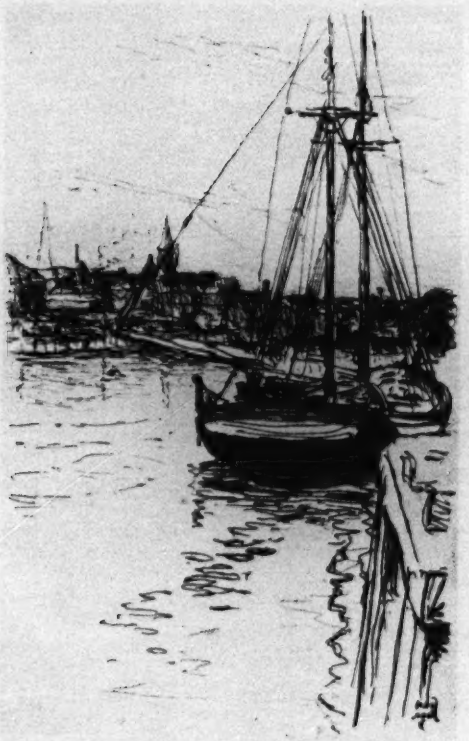
ETCHING, 1903

(85)

THERE, LITTLE FELLOW

DRAWING, 1903

(70)



SCHUYLKILL RIVER

ETCHING, 1894

(81)

FIFTH AVENUE CRITICS

ETCHING, 1905

(95)

BALL AT THE ACADEMY

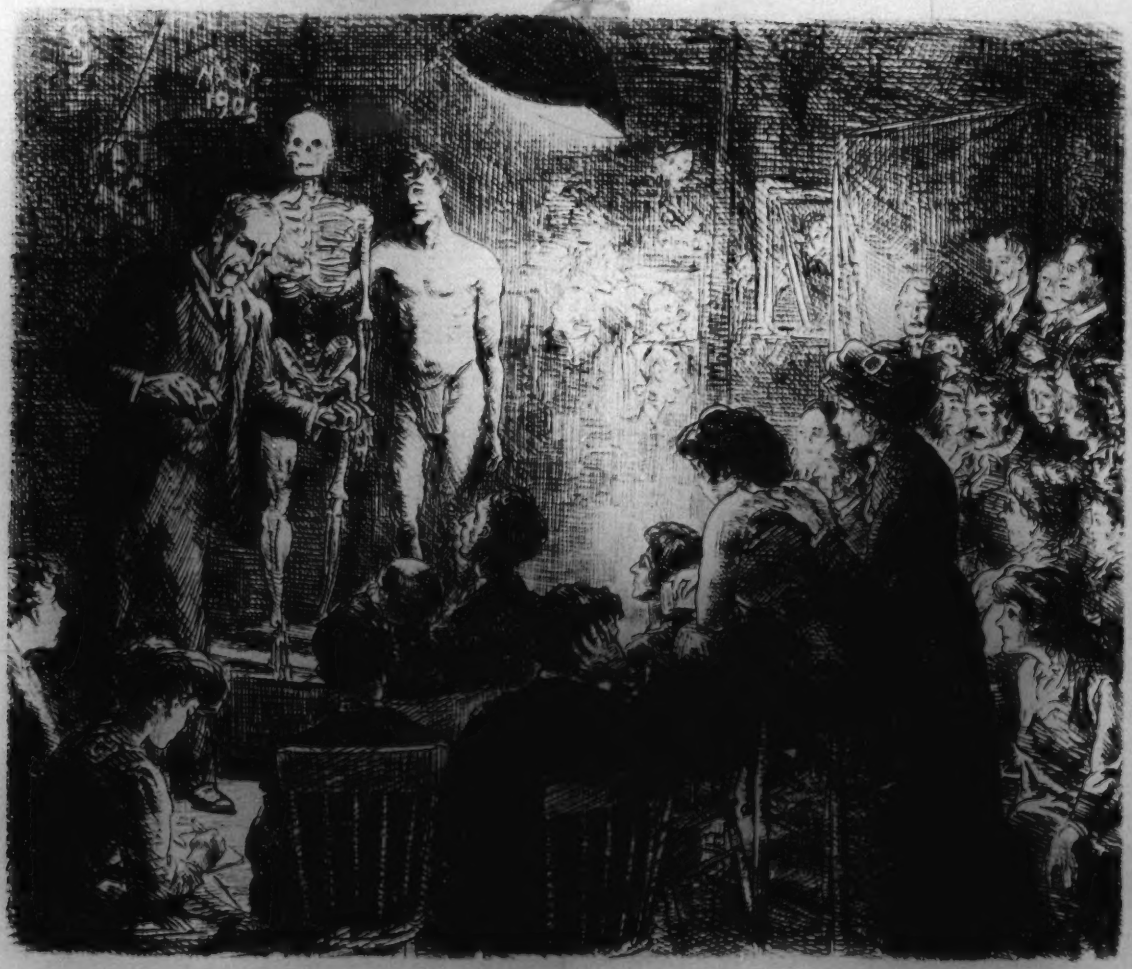
DRAWING, 1894

(66)

ANSHUTZ ON ANATOMY

ETCHING, 1912

(101)



MEMORY
ETCHING, 1906
(98)

SIXTH AVENUE AND THIRTIETH STREET
LITHOGRAPH, 1908
(121)

AMATEUR LITHOGRAPHERS
LITHOGRAPH, 1908
(124)

McSORLEY'S BACK ROOM
ETCHING, 1916
(104)

COPYIST AT THE METROPOLITAN

ETCHING, 1909

(99)

KRAUSHAAR'S

ETCHING, 1926

(110)

ROMANY MARYE IN CHRISTOPHER STREET

ETCHING, 1936

(114)

A THIRST FOR ART

ETCHING, 1939

(116)

THE CLINIC
ETCHING, 1937
(115)
Illustration for *Of Human Bondage* by Maugham

THE WAKE ON THE FERRY
ETCHING, 1949
(119)

STANDING NUDE
DRAWING, 1951
(77)

ASHCAN
DRAWING, 1908
(68)

(Titled in 1961, the only known work in which an ashcan appears)

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